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GULLIVER'S TRAVELS are brought out by Frederick Warne & Co. in quarto form, with large, clear type and numerous wood-cuts in the text, besides twelve full-page colored plates, which, while not up to the high-water mark of chromo-lithography, will doubtless delight the average boy or girl reader.

THE ARABIAN NIGHTS is another of the old-time favorites brought out by Frederick Warne & Co., with the same kind of old-fashioned cuts—among them several by the once popular Dalziel Brothers—and sixteen full-page illustrations in color similar to the one just mentioned. The type is not so large as in "Gulliver's Travels," but it is clear and readable. The gold and crimson of the covers does not at all conflict with the chromo-lithography between them.

POOR JACK, by Captain Maryatt! Yet another of our boyhood's friends, brought back to us by Warne & Co. for the delight of another generation. We should pity the lad who could fail to devour this breezy narrative of a life at sea when "gallant Nelson led the way;" who could not be moved by the recklessness of the fatuous creature who threw overboard the black tomcat; the capture of the British ship by a French privateer, and the escape of Poor Jack and his companions by setting fire to the church in which they were confined in lieu of a jail.

WE have received, through E. & J. B. Young & Co., THE PENIEL SERIES—a number of pretty children's books, illustrated, in tints and colors, by English artists. The subjects are mostly religious, and appropriate to the Christmas season. "The Footsteps of Jesus," "Children's Prayers," "Heavenward," "The Landing of the Pilgrim Fathers" and "On the Wing" are the titles. The last three are of a size fit to send through the mail in an envelope.

FROM the same firm we get SUNDAY READING FOR THE YOUNG, a children's magazine of a religious cast, illustrated with an abundance of rough wood-cuts of an old-fashioned kind. It contains about four hundred pages of reading matter.

JAPPIE CHAPPIE AND HOW HE LOVED A DOLLIE (Frederick Warne & Co.) is amusingly told in verse, and is capably illustrated with preposterously funny, colored pictures, by E. L. Shute. Especially good is the scene in which the Caucasian dolly spurns the attentions of her Mongolian admirer, who, by the way, eventually wins her by saving her from the jaws of a blue china Japanese dragon.

YOUNG ENGLAND'S NURSERY RHYMES, illustrated by Constance Hazlewood, are nothing else but our good old friends, the rhymes of Mother Goose. Although in quite inexpensive form, they are presented in the most charming guise, with colored pictures in abundance (Frederick Warne & Co.).

VERSES NEW AND OLD.

AMONG the many pretty books which Houghton, Mifflin & Co. have produced this season must be reckoned Edith M. Thomas's LYRICS AND SONNETS, which, in its cover of white, gold, and turquoise, and in its fine paper and print, is worthy of its pleasant contents. The "Lyrics" make more than two thirds of these, and, while some of them deal with subjects like "The Sphinx" and "Humility," that no one would be likely to sing about, many have the true lyrical swing to them, and might properly be set to music. "Sweet Cider," "The Bluebird," and "The Passing of the Letters" are among the best in this respect. Of the "Sonnet" we must make room for one. It will be found to be an exceedingly clever begging letter. The writer has a garden, but no flowers. Mark how she sets about to obtain them:

DESERT OR GARDEN?

Alone; but not like that blind, banished king
Who far beyond the Pharaoh's stony pile,
Amid the silent fens that drink the Nile,
Long years abode, a haggard, joyless thing,
And bade all such as sought him there to bring
A paltry gift of earth and ashes vile,
That he might build thereof a narrow isle
To mark the place of his sojourning.
Alone; but not like him my days I lead,
An upland realm, not stagnant waste, my share;
Wherefore nor earth nor ashes hither bear;
But, friends, if whence ye come, in wood or mead,
Rise sweet and wholesome growths, bring slip and seed,
That I may set a garden fresh and fair.

A BUNCH OF VIOLETS, by Irene E. Jerome (Lee & Shepard), is a quarto, containing a score or more of pages of wood-cut illustrations and selected verses in praise of those lovely harbingers of Spring, handsomely printed on heavy paper, and suitably bound. The violet is shown in many settings, in meadow and by brookside, and under every aspect of sunshine and storm. George T. Andrews is responsible for the engraving, which is, for the most part, excellent.

TENNYSON'S "BROOK" has been brought out by Macmillan & Co. in a little pocket edition, with the novel setting of colored plates, by A. Woodruff.

ADELIN D. WHITNEY has been listening to what the birds say—the chickadees, and the blue jays in February, and the song sparrow in March, and many others. She has "interviewed" a different bird every month in the year, and in her volume of verses, BIRD TALK, she reports their conversation as nearly as possible in their own words. She found a cat-bird hid in the lilacs in May, and, if she is a truthful reporter, he swore most horribly. "Yeow, I swow," is what she says he said. The Savanna sparrow seems to be a cheerful, philosophical sort of bird, according to her; but the "Least Pewee" has had the impudence to tell her "Shut up! shut up! shut up! Be still!" The volume is adorned with pretty pen-and-ink sketches. It is published by Houghton, Mifflin & Co.

MISCELLANEOUS PUBLICATIONS.

THE STORY OF AN ENTHUSIAST, by Mrs. C. V. Jamison, (Ticknor & Co.) deals with the misadventures of a super-sensitive art-lover of English parentage, though born on the Continent, to whom the Philistinism of his father's kindred and friends was so shocking as seriously to injure his health. There seems to have been a basis of fact for the narrative, and several well-known persons in art circles are mentioned, notably the painter Ingres, who is said to have been the "enthusiast's" teacher. Incidentally there is some clever description of scenes of artist life, and as a psychological study the book is not without interest.

INDUSTRIAL EDUCATION, by S. G. Love (E. L. Kellogg & Co.), is a very practical and useful guide to manual training for the young. Professor Love is superintendent of the schools of Jamestown, N. Y., which have an enviable reputation among the best in the country, and teachers everywhere will read with interest his account of the way in which carpentry, printing, sewing, cooking, and many minor branches of handiwork have been gradually and successfully introduced into the curriculum.

Treatment of the Designs.

THE COLORED SUPPLEMENT.

MR. H. W. RANGER, under the heading "An Example of 'Wet' Water-Color," describes, on another page, the way to proceed to copy his charming shore scene.

THE CUPID FAN DESIGN IN WATER-COLORS.

THE design, as here represented, only occupies a portion of the fan at the left-hand side. It may, however, be extended throughout the whole breadth if desired. All that is necessary is to repeat it several times until the spaces are filled. Or it may be made the centre of the fan, and for the sides may be painted—reduced, of course, to correspond—the Boucher designs given for tapestry painting in the present and preceding numbers of The Art Amateur.

The ground or background may be almost any color except pink or deep blue. White, pale blue, violet, pale yellow and amber, gray, crimson or black, are all suitable colors upon which to paint this design. The little cupids have warm, pinkish flesh-tints with white wings shaded with dove color; the darker spots being deep reddish purple suggesting amethysts. Their train is pale gold, reddish brown and black. The wreaths suggest roses and leaves. Make the flowers creamy white, pale yellow, and very light warm salmon pink. The green leaves are a warm, medium shade of green. The cluster of leaves below are dark green and reddish brown, touched with deep red and amber yellow. The stems are pinkish gray, with rich, warm shadows.

This fan, we will suppose, is to be mounted in olive wood, with engravings of gold and silver on the outer sticks.

Begin by tracing or transferring the design, and use for this a hard lead-pencil or some light red transfer paper. If a background is desired lay in a tone of warm, light gray suggesting clouds, and underlay each tone with a coating of pure Chinese white before applying the color. For this background use white, yellow ochre, a little permanent blue, madder lake, light red, and a very little ivory black. The flesh-tints of the little cupids are painted with white, yellow ochre, raw umber, permanent blue, vermilion, madder lake and the smallest quantity of ivory black. In the shadows add burnt Sienna. More madder lake is added in the cheeks, and a little touch of rosy color is also placed in the chin. Paint the wings in at first with a wash of warm light gray, and when this is dry add the touches of purple, gold, etc., as indicated in the design. For this general tone of light gray use Chinese white, yellow ochre, cobalt, rose madder, a little lampblack and raw umber. In the shadows add burnt Sienna. The gold is painted with Chinese white, cadmium, and a very small touch of lampblack to give quality. Touch in the high lights sharply with a small, pointed camel's-hair brush, and use only the Chinese white which comes in tin tubes, mixed with a little yellow ochre.

The purple jewelled spots in the wings of the largest cupid at the left are painted with cobalt, Chinese white, rose madder, and a very little lampblack, adding burnt Sienna in the deeper touches. Paint the green leaves with Antwerp blue, Chinese white, cadmium, vermilion, raw umber and lampblack. When a lighter shade of green is desired it is only necessary to use more white and yellow in the local tone, modifying also the shadows with burnt Sienna. The brown hair is painted with sepia, Chinese white, yellow ochre, cobalt, burnt Sienna and lampblack. In the lighter shades of hair substitute light red for burnt Sienna, and use more yellow ochre.

The outside sticks of the fan are gilded and decorated in deep brown (sepia), or lampblack, having the high lights touched in with red or yellow. For painting this fan with opaque colors use pointed camel's-hair brushes of medium and small sizes.

THE STUDY OF FUCHSIAS.

DIRECTIONS are given herewith for the treatment in oil and water-colors of Mr. Dangon's floral study for the month. If it is used for decorative purposes only, no background is necessary, as the silk, leather, cloth, or whatever the material may be, if of an harmonious color, will form an appropriate groundwork. Many persons, however, prefer some slight suggestion of background even when painting directly upon the material. In any

case, a suitable background for this design will be a tone of soft, warm blue gray, growing more purple in quality in the shadows.

The fuchsias are of that variety where the calyx is creamy white, of wax-like texture, having the corolla or interior bell-shaped blossom a deep cherry red, lighter than crimson, but rich and warm in effect. The leaves are a cool, dark green, rather glossy in texture, so the high lights are sharp and crisp. The small spray of delicate, feathery blossoms may be painted a soft, creamy white with stamens of pale yellow having light yellowish-green filaments. The leaves of this plant are a lighter green than those of the fuchsia, and are also more yellow in their general tone.

FOR OIL COLORS: Begin by drawing in the outlines with a finely-sharpened piece of charcoal; or, if the painting is on some delicate material, transfer the design, and fix it with burnt Sienna and turpentine, going over all the lines with a small pointed sable brush. This dries very quickly. The oil colors for the background are permanent blue, white, a little ivory black, raw umber, light red, yellow ochre, and madder lake. In the shadows and deeper parts substitute burnt Sienna for light red. The white petals are painted at first with a general tone of delicate gray, very light in quality. The high lights and deeper touches of shadow are added afterward. For this general tone of gray use white, yellow ochre, a very little ivory black, permanent blue or cobalt, and madder lake; adding in the shadows burnt Sienna. Paint the rich red cups with madder lake, vermilion, white, light red, and a very little ivory black for the local tone. In the shadows substitute burnt Sienna for light red; omit vermilion, and add raw umber. The green leaves are painted with Antwerp blue, white, cadmium, light red, and ivory black; adding raw umber and burnt Sienna in the shadows, also omitting light red. The lighter yellow-green leaves of the spina are painted with light zinobor green (Schönfeldt's make, if possible), white, vermilion, light cadmium, and ivory black; adding raw umber and burnt Sienna in the shadows. If Schönfeldt's light zinobor green cannot be obtained, use Antwerp blue with the other colors, adding more vermilion and cadmium than is necessary with the zinobor. When using canvas, mix a little turpentine with the colors for the first painting, and put the paint on very thickly so that it can be well scraped down when dry. After the first painting use a little pure French poppy oil as a medium. Flat bristle brushes are needed for the general work, and for fine touches and small details in finishing use flat-pointed sable, Nos. 5 to 9. The yellow stamens are painted with cadmium, white, and a very little ivory black; adding a touch of raw umber and madder lake in the shadows. A very little permanent blue is added in the filaments. Use small touches of light cadmium and white for the highest lights.

IN WATER-COLORS: If used only for decorative purposes, the opaque water-colors will be found most available. Opaque colors are the ordinary moist water-colors which come in tubes or pans, but they are all mixed before using with more or less Chinese white in order to give them the necessary consistency or "body." Sometimes they are known as "body color." The opaque colors work better on wood, and all textile fabrics, but for painting or making studies on regular water-color paper it is always better to use the transparent washes, omitting all white paint of any kind. The water-colors to be used in carrying out this design are the same in name as those indicated above for painting in oil, with the few following exceptions: Where white is used, the Chinese white which comes in tubes is far preferable to any other. Sepia in water-color is substituted for bone brown in oil, and lamp-black for the ivory black so much used in oil painting. Cobalt in water-color is preferable to the permanent blue, which is so often substituted for it in oil painting. One large round brush for general painting is needed, and also two or three medium and small pointed camel's-hair brushes for fine details in finishing. For transparent washes use Whatman's double elephant paper, and mix plenty of water with the colors.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

THE ART AMATEUR IN INDIA.

DEAR SIR: I wish I could tell you what a help The Art Amateur has been to our little circle during our summer vacation among the mountains of India. We are for the most part busy women, as all missionaries' wives must be; but we could not quite decide to give up everything to the routine of such busy lives, and decided that during our days of leisure we would not grow rusty, but would try to improve in the study of art, which was once so dear to many of us. The Art Amateur has been a great help in every way, and has made us ambitious to do more. I am writing now to ask you to continue to send one copy to India to the following address: . . . The other copy will you kindly send to my address in Rome, as I am leaving India at once. I shall wish to continue the journal for 1888, and will write you further on my arrival in Italy. Very sincerely yours,

MARY A. THOMAS, Secretary Oriental Art Circle,
Nynce Tul, Himalaya Mountains, India.



SUGGESTIONS FOR FANCY BALL COSTUMES.

PUBLISHED FOR S. B., CLEVELAND, O., AND OTHER CORRESPONDENTS.

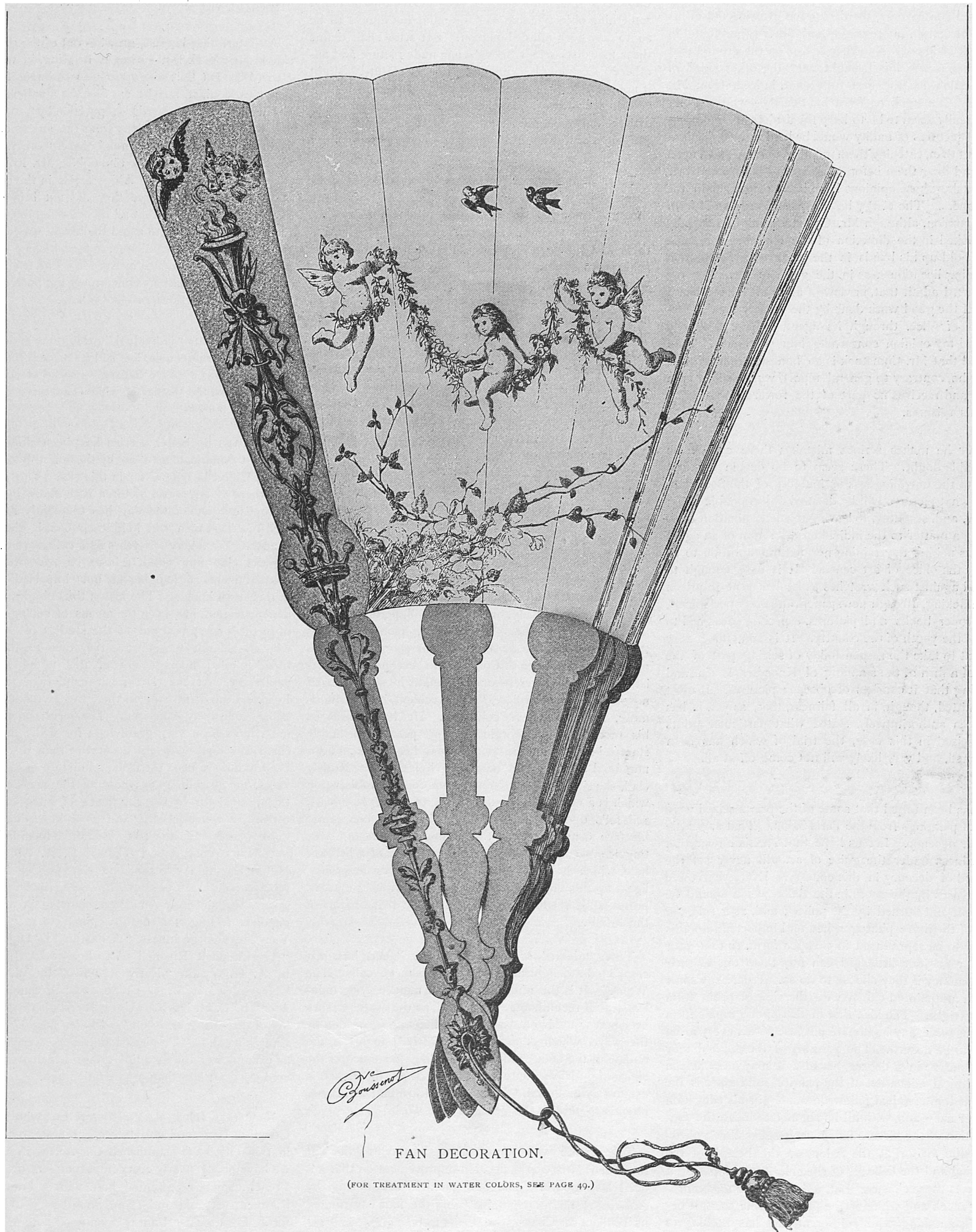
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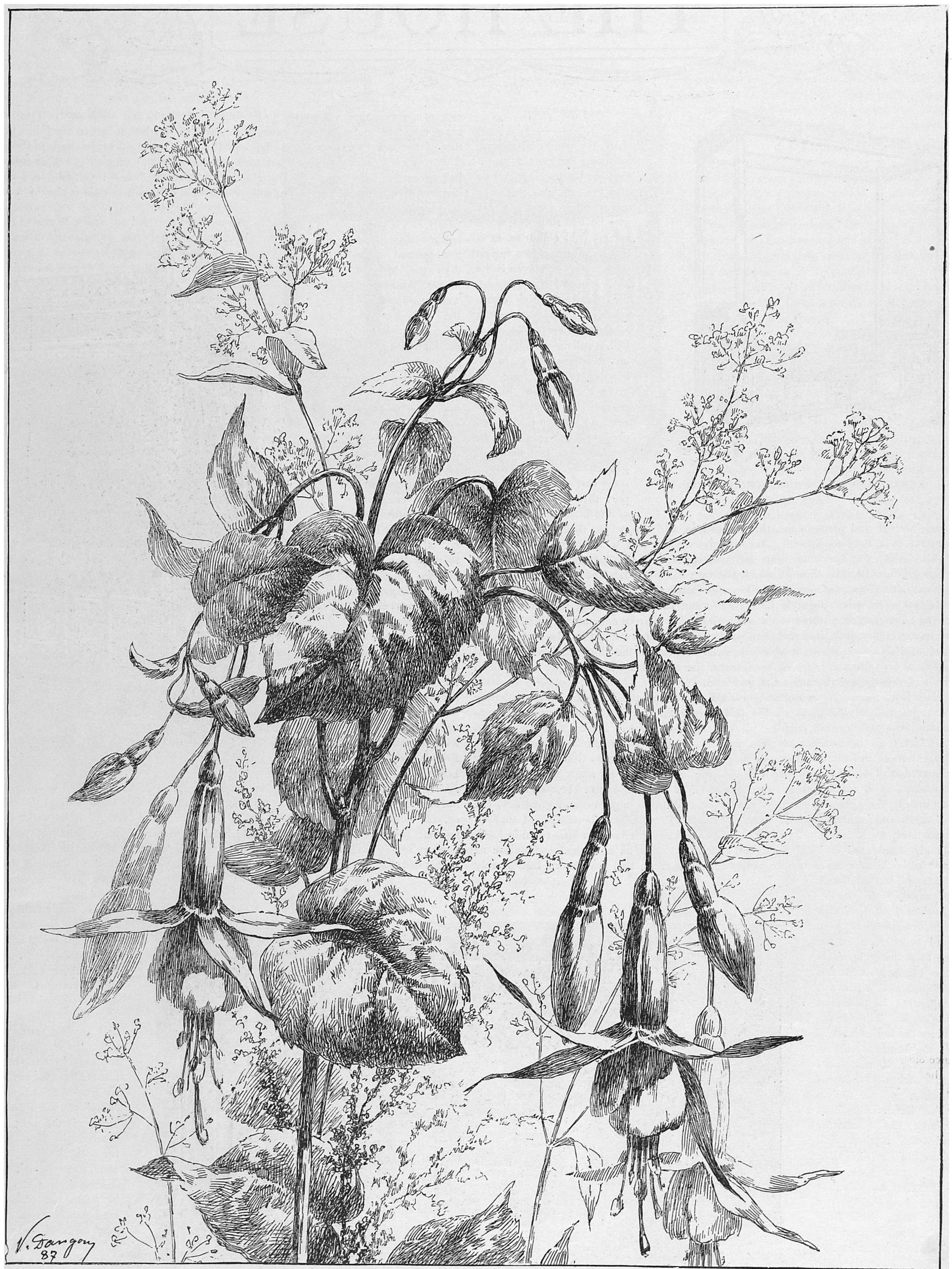
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{ WITH 9-PAGE SUPPLEMENT,
{ INCLUDING COLORED PLATE.



FAN DECORATION.

(FOR TREATMENT IN WATER COLORS, SEE PAGE 49.)



STUDY OF FUCHSIAS. BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT IN OIL AND WATER-COLORS, SEE PAGE 49.)